CANADIAN MOVING PICTURE

Digest

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"OLD SOLDIERS NEVER DIE"

H. WARNER

A. WARNER

J. WARNER

WARNERS, have terminated negotiations with the Louis Lurie syndicate, after two days of conferences between the parties in connection with a reported offer of $25,000,000 for the Warner Bros. stock shares.

Harry M. Warner, President of Warner Brothers Pictures Inc., announced on May 10th that the Warners would remain in the motion picture business, and retain their holdings in Warner Brothers Pictures Inc.

The news was the best our industry has heard in a long time, for it renewed faith in our industry, and it did not take long for our members to answer questions concerning motion pictures versus television with this reply, "Evidently Warner Bros. think this industry is better than twenty-five million of dollars, or they would have taken the millions offered and sold out."

One guessed that the Warner Brothers, who had been pioneers in our industry for forty-six years, and who had been actively in the guiding and operating spirit of this company, since its inception, would not take kindly to the government decree which had ordered The House which Warners Had Built by the sweat of their brow, and with their bare hands, to be cut in half.

A survey of the history of motion pictures reveals the Warner Brothers as a closely-knit family, which has always remained together in their motion picture enterprise, not only as pioneers in the industry, but pioneers in its development; from the infancy days of the first features, to synchronized musical backgrounds and talking pictures, the introduction of themes which stressed legislative and progressive reforms in social legislation, themes which introduced the necessity of international good relations, pictures designed to present the American standard of living, pictures which through World War I and World War II provided an added morale to the allied fighting forces, and to civilians, joining in as a powerful medium of service when the War Activities Committee was formed, and placing its powerful company shoulder to shoulder with other members of our industry, who educated all governments in the use of the power of the screen.

I previously stated, when I heard the news concerning the Warner Brothers, that this industry will not be the same without that trademark, and I now repeat what I have previously said, for, since the first break in the news, many of us had time to think of what was happening.

Imagine how the booking-book would look to the thousands of Warner Brothers' customers, the latter who have been buying pictures from Warner Brothers as long as they have been in the theatre business.

We are so accustomed to big news in our industry, at times, news which is startling. Stars have come and stars have gone, we have grown accustomed to such accidents of time, and the fickleness of the public.

We have hardened ourselves to the shock of government investigations, and

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Views and Reviews

JACKIE ROSS

GO FOR BROKE (MGM) with Van Johnson and Warner Anderson.

Under the personal production supervision of Dore Schary, Robert Pirosh of Battleground fame has written and directed this story of the heroic 442nd regimental combat team made up almost entirely of Japanese Americans which fought in the Italian campaign in World War II. This picture has all the same qualities, the feeling for men for excitement, for humor, that made Battleground such an excellent film; the only differences are in the cast and in the timing.

As for the timing, who can say what is the right time for a good war picture, besides which Go For Broke is more than just a war picture. As for star names, if Van Johnson alone is enough to drag them in, the cash customers will find that the actors which Pirosh got together for this film, all unknown men of Japanese origin, do a much more convincing job than most people they see in the movies.

The plot line is really an old formula 73, having to do with a Texas Lieutenant who is posted out of his regiment to this Japanese American crew. He dislikes the job and dislikes his men even more and makes no bones about it, either to the men or his superiors. However, their heroism and guts eventually convince him and, with him, the whole Texas regiment. This is the end of the story. If it sounds dull and routine here, blame my resume, not Pirosh's film because around this time-worn formula he has built a picture with a great deal of real humor, real pathos and very exciting battle scenes. In fact, speaking strictly as a dumb civilian, Go For Broke contains some of the few sequences on warfare which to me are at all comprehensible. Unlike most heroic extravaganzas "with a cast of thousands," the combat scenes in this film are small and personal and seem to have some understandable purpose and pattern. This applies to the whole picture, in fact, which is excellently put together and intelligently directed, altogether a credit to Mr. Schary and MGM.

"The Browning Version"

J. Arthur Rank's "The Browning Version," is being released in the United States by Universal-International, will have its American Premiere at the Sutton Theatre in New York in early August.

The film, which won two awards at the Cannes Film Festival last month and is entered in the Berlin Film Festival June 6-7, stars Michael Redgrave and Jean Kent and is one of the most important Rank productions since "Hamlet." It has been adapted to the screen by Terence Rattigan from his successful play which was performed in the U.S. by Maurice Evans in 1949. The J. Arthur Rank Organization is the distributor in Canada.

TRADE headlines

Loew's profit in 28 weeks $4,225,865 as of March 15, 1951.

•

Leonard Goldenson reports Consolidated net earnings of $12,-351,000 equals $3.79 per share for first year of operation United Paramount Theatres.

•

N.Y. Stock Exchange places Amusements in 16th place among U.S. industries.

•

RKO gets Happy Go Lovely, Marcel Hellman musical, on percentage distribution deal.

•

Samuel Goldwyn to produce South Seas story, South of Samoa, in Technicolor, with Farley Granger and Joan Evans co-starring — directed by Mark Robson. Somerset Maugham story.

•

William Powell returns to screen for Universal-Inter. The Treasure of Franchard — Robert Louis Stevenson story.

•

Universal's seventeen weeks' Feldman Drive rolls up a total of $2,200,000 in sales on the seventeenth week, smashing previous high-week's record of $1,300,000. Excellent team-work, advertising, publicity, exploitation brought the amazing results for marketable product.

•

Film Press Writers of America — headed by Al Picoult (Harrison's Reports) draft constitution — social and fraternal contact among members, promote and advance interests motion picture industry, promote good-will and cooperation between members of Industry's press.

•

Maurice Chevalier receives tremendous ovation, His Majesty's, Montreal, preparatory to Canadian tour. — Chevalier gives two hour show and leaves audience hungry for more.

•

Reports name $1,000,000 offer for competing syndicates for General MacArthur biography — "Old soldiers never die — they just fade away".

•

Larry Parks contract cancelled with Columbia Pictures.

•

RKO Theatres Corp. apart from production and distribution shows consolidated net profit of $2,375,577 year ending December 31st after provision $500,000 contingencies and specific reserve of $100,000 against mortgage note receivable.

RAY PRESENTS

"THE better the day, the better the deed," so it has been said, and we, who are familiar with the quotation repeat it. This day is Sunday, and it is Mother's Day, May 13th, but being Mother's Day does not make this Sunday better than any other of the fifty-one Sundays of the year, unless on this day, "I remember mama."

We have through memory, through sentiment, perhaps through a tinge of commercialism made Mother's Day a day of gifts to mother, and merchants have capitalized and publicized the idea which was in its infancy a monopoly of the florists.

Today, mother's receive not only flowers, but candy, fruit, and some women, who are not mothers, but whom their husbands would like to make mothers, receive mink coats, diamond rings and other costly gifts, which makes this day quite different to other days of the year.

It is a happier thought to believe that the motive behind Mother's Day has no relation to trade, that it originated in the mind of someone who was pure in heart and in spirit, that this someone, made in the image of man, desired for the good of all mankind, that the maternal spirit should be remembered, cherished, praised and through such recognition of motherhood that the world become more civilized.

THIS is Sunday, and on this day people, who do not pray during the other days of the week, will pray, they will listen to church-bells, and how beautiful and mystical is the language of the bells, and how much I loved to listen to their compelling oratory as I sat in my little balcony in the Grand Hotel Excelsior, a few years ago, in Sorrento, Italy, looking over the bay towards Vesuvius, and from which point one can take an excursion to Pompeii, and to the Isle of Capri.

I watched the birds in flight, circling and wheeling around the steeple of a little white church, with its cross reaching up into the blue of the sky, as if to bear witness that there was in man a kinship between sky and earth.

This Sunday is a better day than the day preceding it, which was a cold and windy Saturday. Today it is warm, there is much sunshine lighting up the fresh, clean appearance of trees, the grass and the flowers.

AS I look out of my window, I see my cherry-tree covered with clusters of white blossoms, and I see a miniature peach-tree full of pink blossoms. Looking at that little peach-tree, I am thinking of the twelve peaches I picked from that tree last summer, peaches which I refused to eat, but which I placed on one of my best china-platters, to gaze on with a sense of pride, as if I had given birth to them. Had they not come off my little peach-tree, in my own garden, and had I not fertilized the soil around that tree, covered the ground with very black, heavy loam, and watched that tree grow for years, from an infant tree to its fruit-bearing maturity?

I know that it does not sound like good sense to pluck twelve peaches from a tree, remain reluctant to eat them, and still buy a basket of peaches to eat.

Peaches are one of my favorite fruits, but there was something of a miracle about that tiny tree, and its peaches, and it was only when these peaches from my own tree began to lose the smooth bloom of their skin, only when their skin began to take on a tinge of brown spots, like a bruise, did I persuade myself to peel away the skin and eat them, although the contact of their skin with its white, downy growth gave me goose-pimples, one of the mysteries of allergy. However, once I removed the skin, how luscious was that fruit!

I HAVE not said anything about the cherry-tree, because it represents a monopoly in my own garden, a monopoly of the robins, and the other visiting birds which help themselves to the first and last cherry, with a freedom and a confidence of ownership, and leaving for me the tree, but not one cherry to taste.

The birds have concluded that my share of the enjoyment of that cherry-tree is in the beauty of its blossoms, and they do leave me the peaches.

There are other trees in my garden, two apple-trees and a plum-tree, as for the latter there have been so many plums on that tree, that the birds eat the fruit with me on a co-operative plan, six for the birds, to every one plum for me.

There is a rockery in my garden, white and purple with flowers, and today I counted four tulips, growing straight as arrows, their blooms wide-open, as if to cup the sun.

MY GOOD deed is to write an editorial and a Ray Presents, and the results should fit the requirements of the quotation, and be even better than better, since there is the combination of Sunday and Mother's Day.

Time magazine, in referring to Mario Lanza, describes him as, "The hottest singer to hit the sound tracks in a decade." Someone once said to me, "Do you want your film to be hot?" There was nothing good about that threat, but then we can do so much to our English language, and with it. Being "the hottest singer" in the language of Time has no relation to "hot film" or being "a red-hot mama," it means heating up the box-office which is a pleasant and profitable warmth.

MARIO LANZA has an operatic voice. We have heard him sing in Midnight Kiss, and in another MGM musical, The Toast of New Orleans. The short-haired audience, as well as the high-brows or long-haired audiences enjoy Mario Lanza equally, and he recalls to mind the popularity of Nelson Eddy, the days of Lawrence Tibbet, that robust and melodious baritone, the resonance of whose notes split the plaster-cupids from the pilasters, and lift the gods and goddesses to find their love alone.

Mario Lanza is a robust tenor, as generous with his vocal chords as was the great Caruso, the latter who was born in Naples, February 25th, 1873. When Caruso was twenty-one, he had made his debut in opera, in Naples. In 1898, he made his first great success in, La Boheme, in Milan. In 1903 he sang at the Metropolitan, New York, and for eighteen years he was the leading tenor of the Metropolitan Opera Company. Caruso had no equal as an operatic singer, in his generation. He died in Naples August 2nd, 1921. I did not hear Caruso sing, when he was as young as Mario Lanza, but having heard Caruso at the Metropolitan many times, I do not believe that we have ever heard a tenor who is his equal, not even Beniamino Gigli who comes closer to Caruso than any singer which I have ever heard.

NEVERTHLESS, Gigli, Tagliavini, and Mario Lanza have all been compared with Caruso, and both Gigli and Tagliavini I am certain are flattered, as must, also be Mario Lanza, to whom MGM has given the distinction of impersonating the Great Caruso in a picture so named.

I feel certain that Mario Lanza cannot fail to be, not only impressed, but awed by such distinction, and with that naturally fine voice which he has, with youth and good looks, his many friends and admirers will wish for him, that the lure of big and easy money, that the sensational success which he has had, will not dissuade him from an operatic career, with its arduous and self-sacrificing demands for study which all great artists must endure in order to mature and preserve their voices, and to acquire

(Continued on Page 17)

Toronto and District

BILL PRESS

The man who is credited with having "staked" Sir Harry Oakes in his first gold-mining venture, Hyman Kaplan, died at Kirkland Lake in his 70th year where he was a pioneer storekeeper, made a fortune in furs and became the owner of six theatres and other properties in the North Country.

The legend is that Mr. Kaplan declined to take stock in payment of the debt, saying that he knew nothing about gold mining. Sir Harry Oakes amassed many millions of dollars but came to an untimely end when he was murdered in bed at his great mansion in the Bahamas almost eight years ago.

Mr. Kaplan is survived by three sons, a daughter and brother.

The representative of the film industry for the annual convention of the Dominion Fire Prevention Association at Windsor was F. C. Dillon of the Motion Picture Distributors Association, Toronto.

Before the Toronto civic property committee granted the application for the operation of the Melody Fair tent show at the Dufferin Park racetrack this summer, Ald. Nathan Phillips protested that consideration should be made for the local theatres which are heavy taxpayers throughout the year.

Leslie Blackwell appeared before the property committee on behalf of the applicants. The tent would seat 1,600, he said.

The big baseball date for Toronto Variety Tent No. 28 is Tuesday night, June 26, when the Leafs take on the Syracuse Cubs in an International League fixture at Maple Leaf Stadium, the proceeds to be in aid of Variety Village.

The announcement from Co-Chairman Joe Ziegler and Bert Brown said the objective is $30,000.

ARTHUR SILVERSTONE

Andy Smith Jr. Resigns From 20th Century-Fox

The resignation of Andy W. Smith, Jr., vice-president and general sales manager for 20th Century-Fox, was announced with regret today by Spyros P. Skouras, president of the company.

Smith's resignation was influenced by his desire to take a long rest following 37 years of continuous service in the industry.

The company's distribution activities will continue to be directed by Al Lichtman, who has acted in this capacity for the past two years.

The resignation of Smith climaxes a career which began in 1914 when he first entered the industry. He had been general sales manager of 20th Century-Fox since 1947, and a vice-president of the corporation since 1949.

The former distribution chief has held executive sales posts with Pathe, Hodkinson, First National, Warner Bros., United Artists and RKO. He joined 20th Century-Fox in 1942 as Eastern Division Sales manager.

Al Lichtman is one of the pioneers of the motion picture industry with more than forty years of service in the business. During his career he was the first sales manager of Paramount, Famous Players and Artcraft Pictures; operated his own production and distribution company, Preferred Pictures with B. F. Schulberg; was general manager of distribution for Famous Players-Lasky, and Universal, president of United Artists, and vice-president of Loew's. He joined 20th Century-Fox in 1949 in the top distribution post he now holds.

Arthur Silverstone Promoted By 20th Century-Fox

Arthur Silverstone, Canadian general manager of 20th Century-Fox has been promoted to a position of importance at the head office of 20th Century-Fox in New York.

Just before press time the Digest learned that Arthur Silverstone was made Eastern and Canadian Sales Manager, taking in the Empire States, New England, Mid-East, Central and Canadian territories encompassing 19 branch offices. Mr. Silverstone's position in Canada will be filled by someone from 20th Century-Fox's own ranks.

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Convention Season Here Again

Gordon Lightsone, Paramount's Canadian General Manager, has just announced the dates for the Canadian Sales Convention. Paramounteers from coast to coast will meet at the Royal York Hotel in Toronto, May 31 to June 1.

Those attending the meeting will be ST. JOHN BRANCH: P. J. Hogan, branch manager, Ralph Thorne, booker-salesman; MONTREAL BRANCH: Tom Dowbiggin, branch manager, Romeo Goudreau, salesman, Bill Young, booker-salesman; TORONTO BRANCH: R. Simpson, branch manager, Al Iscove, salesman, Ted Huber, booker-salesman, Bill Walkey, booker-salesman, Ambrose Theurer, Short Subject booker; WINNIPEG BRANCH: Syl Gunn, branch manager, Bob Lightstone, salesman, Norm Simpson, booker-salesman, Ed Clubb, booker-salesman; CALGARY BRANCH: Bill Kelly, branch manager, Bill Gibson, booker-salesman, Jim Rae, salesman; VANCOUVER BRANCH: Bob Murphy, branch manager, Mickey Stevenson, booker-salesman; TORONTO HOME OFFICE: W. J. O'Neill, secretary-treasurer and branch operations, H. Q. Burns, prints and ad-sales, Win Barron, news and ad-pub.

This year's Home Office executives who will address the Canadian delegates will be Al Schwalberg, President of Paramount Pictures Distributing Corporation, Oscar Morgan, General Manager of Short Subjects and Newsreel and Jerry Pickman who was recently confirmed in the position of National Director of Advertising, Publicity and Promotion.

With the new accelerated release program of fifteen top budget features for the six months' period beginning in July and continuing through until December, the meeting should be as usual an enthusiastic one as now Paramount will be able to meet exhibitors' demand for "More pictures, better pictures, and bigger pictures."

AUTHENTIC

BASED ON ACTUAL CASES FROM THE FILES OF THE POST OFFICE DEPARTMENT. ITS REALISM AND ACTION ARE GREAT MATERIAL FOR LADD—IN A TOP ATTRACTION YOU GET IN MAY FROM

PARAMOUNT

You've got an appointment with bigger-than-"Branded" business —

ALAN LADD

Appointment with DANGER

All his faith was in his .45 . . . until a good woman taught him another kind!

He's the crime-investigator who smashes underworld's million dollar train robbery . . .

Alan Ladd and Phyllis Calvert in "APPOINTMENT WITH DANGER" with Paul Stewart • Jan Sterling • Jack Webb • Produced by Robert Fellows Directed by Lewis Allen • Written by Richard Breen and Warren Duff

"OLD SOLDIERS NEVER DIE"

(Continued from Page 1)

learned to adjust our load to unfair and discriminating taxation. Even the shock of a widely publicized million dollar production's flop, we have accepted as "just one of those things."

We have grown accustomed to tirades against our industry, internal fights within it, the transition from the silent to sound, not accomplished without much blood-spilling, but all of these have fallen into their respective places, and the introduction of color, give-aways, double-feature programs, vaudeville and motion pictures, popcorn machines, confectionery-counters, have seen this industry regiment its showmanship spirit to march with the demands of a public, which began to show an interest in the Drive-Ins, forsaking the luxurious accommodations and conveniences of theatres for the pleasure of motion pictures in the great outdoors.

But indoors or outdoors, it was a screen and motion pictures.

The Separation Decree was a major operation, but we grew accustomed to the idea of such amputation. The news of radio invasion, many years ago, and now a television invasion have caused us much concern, but we are convinced that the motion picture industry is here to stay, and we, its members, are staying in it and with it.

The Warner Brothers' news of a sell-out was, at first, big news to talk about, but once the excitement died down, and the story became yesterday's news, we began to take an inventory of our assets, and without Warner Brothers as a formidable asset, our industry assumed an unreal form.

The alibis were many, and some were amusing as discussed among ourselves. Some said, "For all that money, wouldn't you sell out?" Others asked, "Why should the Warner Brothers keep on working?" Others said, "How long can a man work?"

Before we could find a logical and satisfactory answer to our own questions, just as suddenly as the first news broke, came the announcement, first over the radio, that "the Lurie deal is off, the Warners announce they will remain in the business which they created."

No one in our industry realized what a relief it would be to hear such news, for among the majors, since the very beginning of motion picture enterprise, how few trademarks have been lost to us.

It looks as if in our business, "old soldiers never die," they just rearm for another fight, or merge their interests with others for added strength.

John Davis Makes New Board Appointments

Odeon Theatres Limited announce that Kenneth Hargreaves and Kenneth Winckles have joined the board of the company and have been appointed joint assistant managing directors.

John Davis, managing director of the J. Arthur Rank Organization, takes up an additional appointment as deputy chairman.

Mr. Hargreaves, who will be starting his managerial duties at the beginning of August when his present engagement with Twentieth Century Fox Film Company Limited is being terminated, will also be appointed managing director of General Film Distributors Limited in succession to E. T. Carr who recently resigned that post

Mr. Winckles, who left the Army as Lieutenant Colonel at the age of twenty-seven, has for some time been administrator of Circuits Management Association Limited, the company which manages all the theatres controlled by Odeon Theatres Limited.

ANOTHER FOTO-NITE OFFICE AT YOUR SERVICE

FOTO-NITE DISTRIBUTORS LIMITED

ARE PLEASED TO ANNOUNCE THE APPOINTMENT OF

THEATRE POSTER SERVICES LIMITED

324 GOOD STREET, WINNIPEG, MAN.

AS FOTO-NITE REPRESENTATIVE FOR MIDWESTERN CANADA

(WINNIPEG AND CALGARY EXCHANGE TERRITORIES)

WELCOME! 8 CITY OF WINNIPEG THEATRES TO FOTO-NITE THEY STARTED MARCH 14

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CANADIAN HEAD OFFICE

FOTO-NITE DISTRIBUTORS and STERLING FILMS LTD.

277 VICTORIA ST., TORONTO, ONTARIO

OVER 300 CANADIAN THEATRES NOW OPERATING FOTO-NITE

• ALL IT DOES IS BOOSTS BOX - OFFICE RECEIPTS •

"More-Bigger-Better Pictures" For Paramount 1952 Release Schedule

Paramount's powerful product lineup for the second half of the year will be highlighted for exhibitors and the moviegoing public through a specially designed advertising campaign that will continue until all the pictures are well into release, according to Jerry Pickman, Paramount's National Director of Advertising, Publicity and Exploitation.

Scheduled to appear at regularly spaced intervals, the ads that make up this campaign will announce the pictures for a given month, indicate salient selling angles of approaching releases and report the boxoffice performance of those already in release.

Keyed to the theme "More-Bigger-Better Pictures," the campaign was launched on May 1st with a four-page ad detailing the fifteen important feature attractions to be released by Paramount from July through December. In addition, it highlighted product beyond that time completed or currently in production.

Sounding a dramatic note of boxoffice confidence, these fifteen attractions constitute Paramount's answer to exhibitor demands for quality and quantity product as a solution to current industry problems.

"This product," said Pickman, "is the finest our studio has ever made available, and we feel its boxoffice potentialities and entertainment values can best be conveyed to exhibitors and moviegoers respectively through this carefully planned advertising campaign.

"This approach will be extended to include national and consumer advertising as well as trade paper inserts," Pickman concluded, "and will be in addition to regular trade advertisements for each individual picture."

The monthly announcements of product will be kicked off on May 15th with an ad that will highlight Billy Wilder's Ace In The Hole and the Pine-Thomas Technicolor film Passage West, both July releases. The August releases will be announced on June 1st, the September releases on July 1st, the October releases on August 1st, the November releases on September 1st and the December releases on October 1st. Each ad, however, will contain a listing of the entire six months product.

Rhonda Fleming, Paramount star, soon to appear in Crosswinds in Technicolor.

Charles Laughton Star For U-Inter. "The Door"

Negotiations have been completed for Universal-International to borrow Sally Forrest from MGM for the feminine starring role in th Robert Louis Stevenson's "The Door," which also stars Charles Laughton and Boris Karloff.

Miss Forrest, who recently co-starred with Red Skelton in "Excuse My Dust," reports to Universal-International immediately.

M.G.M. SALES FORCE MEET AT ASTOR, NEW YORK

ARTHUR M. LOEW, president of Loew's International; Howard Dietz, vice-president and director of advertising, publicity and exploitation; Silas F. Seadler, advertising manager; Dan S. Terrell, in charge of field press representatives; and John Joseph, publicity manager, were guest speakers at the final meeting of MGM field sales managers at the Astor Hotel. Each discussed the various phases of his field.

At the opening session presided over by William F. Rodgers, vice-president and general sales manager, informal discussions were held by Rodgers and field sales managers and home office aides.

Emphasizing that the meetings were the customary mid-seasonal gatherings of his executive sales force, the men discussed "the problems confronting us." Mr. Rodgers announced that "Teresa" has been definitely scheduled for July 27 release nationally. This is the film Arthur Loew produced in Italy and New York.

Atttending the opening sessions, in addition to Mr. Rodgers, were E. M. Saunders, assistant general sales manager; Charles M. Reagan, and H. M. Richey, aides; John P. Byrne, eastern sales manager and his field assistant Herman Ripps, who headquarters in New York; Rudy Berger, Washington, southern sales head; John J. Maloney, Pittsburgh, central sales head; John S. Allen, Dalles, southwestern; Burtus Bishop, Jr., Chicago, midwestern; and George A. Hickey, Los Angeles, western. Home office assistants to these men and several other executives attended the first general session.

Corinne Calvet will star with Joseph Cotten in Paramount's Peking Express.

Claire Phillips Star "I Was An American Spy"

The red rug used so extensively for international dignitaries was put in the path of Claire Phillips in Washington, D.C., recently.

There in connection with the preparation for the world premiere of Allied Artists' "I Was An American Spy," at which she was an honored guest on May 16, Miss Phillips was feted by top-flight law-makers and spotlighted by several important radio and television shows.

Highlight of her visit was the recent lunch in her honor attended by Vice-President Alben Barkley and Senators Wayne Morse from her home state of Oregon, Harry Cain of Washington, and Richard Nixon and William K. Knowland of California.

Bing Crosby, with Jane Wyman will be featured in Frank Capra's Here Comes the Groom, for Paramount.

A Tip

"...DEFINITELY DANNY KA

WESTERN UNION

CLASS OF SERVICE

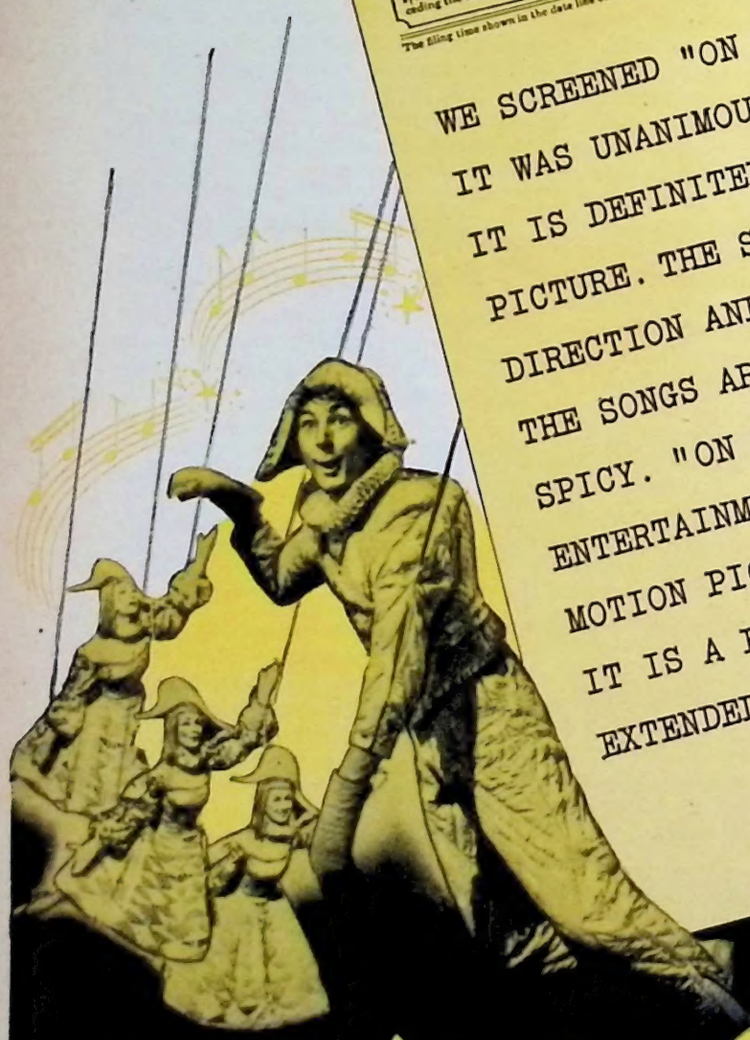
This is a full-rate Telegram or Cable-gram, unless its deferred character is indicated by a suitable symbol above or preceding the address.

Wm P. MARSHALL, PRESIDENT

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of

WE SCREENED "ON THE RIVIERA" LAST NIGHT. IT WAS UNANIMOUSLY AGREED BY ALL THAT IT IS DEFINITELY DANNY KAYE'S GREATEST PICTURE. THE STORY, THE COLOR, THE DIRECTION AND THE CAST ARE FLAWLESS. THE SONGS ARE CATCHY AND THE DIALOGUE SPICY. "ON THE RIVIERA" IS 100 PERCENT ENTERTAINMENT THROUGHOUT AND I AM SURE THE MOTION PICTURE FANS WILL AGREE WITH US. IT IS A BOXOFFICE NATURAL AND WILL HAVE EXTENDED RUNS EVERYWHERE. REGARDS.

FRANK NEWMAN, President
Evergreen Theatres, Corp.
Seattle, Washington



DANNY KAYE

GENE TIERNEY ☆ CORINNE CALVET

On the

COLOR BY TECHNICOLOR

From a Top Showman!

YE'S GREATEST PICTURE!"

"Sock musical comedy di-vertissement!" –*Daily Variety*!

"The greatest laughs we've heard in a theatre in many, many days!" –*Hollywood Reporter*!

"Top-ranking! Should do handsomely!" –*M. P. Daily*!

Riviera

with Marcel Dalio • Jean Murat • Henri Letondal

FProduced by SOL C. SIEGEL • Directed by WALTER LANG

Screen Play by VALENTINE DAVIES and PHOEBE and HENRY EPHRON

Based on a Play by Rudolph Lothar and Hans Adler • Adapted by Jessie Ernst

BE SURE TO BOOK

"WHY KOREA?"

Academy Award documentary!

There's No Business Like 20 CENTURY-FOX Business!

U.A. Announces Reorganization Of Its District Sales Set Up

REORGANIZATION of the United Artists district sales setup to give greater operating efficiency was announced by William P. Heineman, vice president in charge of distribution, at the UA "Blueprint for Tomorrow" Sales Convention which met at the Blackstone Hotel.

The reorganized district lineup will see Fred Meyers New York-metropolitan district manager; Jerome Safron, Eastern district manager, in charge of Boston, Harry Segal, branch manager; New Haven, Jos. E. Callahan, branch manager; Philadelphia, John Turner, branch manager; Washington, E. W. Sweigart, branch manager; and Pittsburgh, M. Trautenberg, branch manager.

Under Moe Dudelson, Central district manager, will be Buffalo, David D. Leff, branch manager; Cincinnati, Jack Finberg, branch manager; Cleveland, Sidney Cooper, branch manager; Detroit, S. J. Bowman, branch manager; and Indianapolis, W. C. Hames, branch manager.

J. J. O'Loughlin's Mid-West district will include: Chicago, Harry Goldman, branch manager; Milwaukee, Joe Imhof, branch manager; Minneapolis, Abbot Schwartz, branch manager; Omaha, D. V. McLucas, branch manager; and Kansas City, William E. Truog, branch manager.

The Southern district, under district manager W. T. Keith, will consist of: Atlanta, J. A. Bachman, branch manager; Charlotte, Byron Adams, branch manager; Dallas, T. E. Laird, branch manager; New Orleans, George Pabst, branch manager; and St. Louis, F. J. Lee, branch manager.

James Velde, West Coast district manager, will be in charge of Los Angeles, Richard Carnegie, branch manager; Salt Lake City, C. Trowbridge, branch manager; San Francisco, Ralph F. Clark, branch manager; Seattle, A. J. Sullivan, branch manager; and Denver, Clarence Olson, branch manager.

The Canadian branches, under district manager Charles S. Chaplin, remain unchanged. These are: Calgary, Robert Radis, branch manager; Montreal, Sam Kunitzky, branch manager; St. John, S. Miller, branch manager; Toronto, George Heiber, branch manager; Vancouver, H. Woolfe, branch manager; and Winnipeg, A. Feinstein, branch manager.

United Artists Canadian district manager, Charles Chaplin, poses with branch managers in his district at United Artists "Blue Print for Tomorrow" national sales convention held at the Blackstone Hotel in Chicago. Shown here are (Back Row) Robert Radis, Calgary; S. Miller, St. John; Sam Kunitzky, Montreal; H. Woolfe, Vancouver; (Front Row) A. Feinstein, Winnipeg; Charles Chaplin and George Heiber, Toronto.

Samson and Delilah Rolls Up Small Town Grosses

Continuing to roll up spectacular grosses in every one of its general release engagements, Paramount's Samson and Delilah is proving particularly strong at the box-office in small town situations.

In a recently completed four-day run at the Plaza Theatre in Abilene, Kansas, the Cecil B. deMille production doubled top picture grosses in that town. Sampson and Delilah scored a better than two-to-one over Whispering Smith, My Friend Irma Goes West, and At War With the Army.

These sensational results tally with those recorded in all parts of the country where Sampson and Delilah has played a general release engagement.

Vancouver News

JACK DROY

The wife of Arthur Crute of the Plaza Theatre staff is seriously ill in North Vancouver Hospital. Julia Kolbeins, former Studio Theatre cashier is the mother of a baby girl. Anne Miles, candy counter girl at the Orpheum replaces Dorice Walls as head usherette. Miss Walls was moved up to cashier. Bert Pollack, president of Projectionists 348-IATSE has resigned on account of ill health and is in a local hospital for leg surgery.

Violet Hosford, 20th-Fox cashier is away for a two-weeks vacation in Chicago. The Canadian Picture Pioneers new finance committee is Dave Borland, Dominion theatre manager, Chairman; Earl Hayter, Odeon Theatres and Cecil Neville of Famous Players all of Vancouver. John Schollar former manager of the Sam's Theatre at Maillardville near New Westminster is now with the Odeon Circuit at the downtown Paradise Theatre.

Sam Tyler, veteran theatreman who operated theatres at Gull Lake, Saskatchewan and High River, Alberta, has purchased the 498-seat Oak Bay Theatre in Victoria from Jack Barron of Calgary who has operated it for the past three years. The house was closed for renovating and reopens May 14. The Gem Theatre at Grand Forks owned by the Russell Theatre Co. in the B.C. interior has closed and the company are now operating the modern ROXY theatre, a 410-seater and the town's only theatre.

Empire-Universal here reports that the Ma And Pa Kettle and the Abbott & Costello series are currently racking up big grosses in the rural theatres in B.C. while not breaking any records in big-city key town runs. They are life savers in the small grass roots situations, exhibitors said. The same situation is reported from Alberta.

....Ray Lowden, Rio Theatre projectionist resigned and is now a member of a local dance band. Ray Grayson, formerly with Empire-Universal is a new addition to the staff of General Theatre Supply Co. An Associated Screen News production crew headed by Director Roy Tash arrived in Vancouver from Eastern headquarters to film scenes at the local office of James Richardson & Sons. Camera work will be handled by Jim McCormick.

The new Lions Drive-in Theatre prior to the opening for the public at North Vancouver held a special performance for the Lions Clubs of North and West Vancouver.

PARAMOUNT'S ANSWER

MORE, BETTER, BIGGER PICTURES

Paramount Pictures

15 GREAT PARAMOUNT ATTRACTIONS · JULY THRU DECEMBER

More pictures—better pictures—bigger pictures! You demanded them—and Paramount has answered your demand. Yes, Paramount has shot the works in an all-out investment of quality-and-quantity product.

We've brought to full realization the tremendous plans we blueprinted for you in January 1950. And we're releasing *15* great new attractions from July thru December.

Here's the schedule, complete in every detail, for a solid six months, set before you sixty days prior to the first release. We've seen these pictures and we can tell you that every one is big and every one will get big preselling. What you've demanded, Paramount has delivered . . . *more pictures— better pictures— bigger pictures!*

WE POINT WITH PRIDE

MORE BETTER BIGGER PICTURES

We know you'll agree that this is the most impressive six-months schedule of boxoffice merchandise ever announced by Paramount

DATE	TITLE	CAST
JULY	**Passage West** COLOR BY TECHNICOLOR	JOHN PAYNE DENNIS O'KEEFE ARLEEN WHELAN
	Ace In The Hole	KIRK DOUGLAS JAN STERLING
AUGUST	**Peking Express**	JOSEPH COTTEN CORINNE CALVET EDMUND GWENN
	HAL WALLIS' **That's My Boy**	DEAN MARTIN JERRY LEWIS
	Warpath COLOR BY TECHNICOLOR	EDMOND O'BRIEN • DEAN JAGGER FORREST TUCKER • POLLY BERGEN
SEPTEMBER	FRANK CAPRA'S **Here Comes The Groom**	BING CROSBY • JANE WYMAN FRANCHOT TONE • ALEXIS SMITH
	GEORGE STEVENS' **A Place In The Sun**	MONTGOMERY CLIFT ELIZABETH TAYLOR SHELLEY WINTERS

	PERLBERG AND SEATON'S **Rhubarb**	RAY MILLAND JAN STERLING
OCTOBER	**Crosswinds** COLOR BY TECHNICOLOR	JOHN PAYNE FORREST TUCKER RHONDA FLEMING
	Submarine Command	WILLIAM HOLDEN WILLIAM BENDIX NANCY OLSON
	GEORGE STEVENS' **Something To Live For**	RAY MILLAND TERESA WRIGHT JOAN FONTAINE
NOVEMBER	GEORGE PAL'S **When Worlds Collide** COLOR BY TECHNICOLOR	The producer of "Destination Moon" has made this new, and more startling interplanetary fantasy....
	Darling, How Could You!	JOAN FONTAINE JOHN LUND
DECEMBER	**Hong Kong** COLOR BY TECHNICOLOR	RONALD REAGAN RHONDA FLEMING
	???Hope Comedy (TO BE TITLED BY THE PUBLIC IN BIG COAST TO COAST POLL)	BOB HOPE HEDY LAMARR

Watch for similar ads, reporting at regular intervals the *performance* of this unprecedented concentration of quality-and-quantity product.

MORE BETTER BIGGER PICTURES

These big pictures too – now completed or in production – are just part of Paramount's answer! Watch for them – and others just as great – in 1952...

TITLE		CAST		
CECIL B. DeMILLE'S **The Greatest Show On Earth** COLOR BY TECHNICOLOR	SHOOTING	BETTY HUTTON CORNEL WILDE GLORIA GRAHAME	★	JAMES STEWART DOROTHY LAMOUR CHARLTON HESTON
WILLIAM WYLER'S **Carrie**	COMPLETED	LAURENCE OLIVIER MIRIAM HOPKINS	★	JENNIFER JONES EDDIE ALBERT
LEO McCAREY'S **My Son John**	SHOOTING	HELEN HAYES ROBERT WALKER	★	VAN HEFLIN DEAN JAGGER
HAL WALLIS' **The Stooge**	COMPLETED	DEAN MARTIN EDDIE MAYEHOFF	★	JERRY LEWIS POLLY BERGEN
WILLIAM WYLER'S **Detective Story**	EDITING	KIRK DOUGLAS WILLIAM BENDIX	★	ELEANOR PARKER
PERLBERG and SEATON'S **Aaron Slick From Punkin Crick** COLOR BY TECHNICOLOR	SHOOTING	ALAN YOUNG DINAH SHORE	★	ROBERT MERRILL ADELE JERGENS
HAL WALLIS' **Red Mountain** COLOR BY TECHNICOLOR	COMPLETED	ALAN LADD ARTHUR KENNEDY	★	LIZABETH SCOTT JOHN IRELAND
Flaming Feather COLOR BY TECHNICOLOR	COMPLETED	STERLING HAYDEN FORREST TUCKER ARLEEN WHELAN	★	BARBARA RUSH VICTOR JORY RICHARD ARLEN
Rage Of The Vulture	SHOOTING	ALAN LADD DEBORAH KERR	★	CORINNE CALVET CHARLES BOYER

Universal and Television Combine On Talent Hunt For Hollywood Story

LINKING television and the motion picture industry in an unusual search for new talent, Universal Pictures Company and the American Broadcasting Company's weekly network television show "Hollywood Screen Test," have developed a six week talent hunt in 11 cities in connection with the forthcoming Universal-International picture "Hollywood Story."

Ten winners to be selected in the eleven cities will be brought to New York over a period of five weeks starting May 21st to appear on the "Hollywood Screen Test" television program sponsored by Ironrite and emceed by Neil Hamilton, veteran Hollywood actor. In addition to being paid for their performance, winners will have an all-expense-paid trip to New York for a week.

Mrs. Jessica Landau, Universal Pictures Eastern talent representative, will visit each of the cities with a representative of the television program to make the selections from entries derived from the 100,000 entry blanks being distributed through Ironite dealers in these cities. The local television stations carrying the "Hollywood Screen Test" program will help make the initial eliminations on the basis of the entry blanks and photographs.

The search was launched on the "Hollywood Screen Test" program Monday, May 7th with Mrs. Landau appearing on the May 14th program. Thereafter she will visit Ft. Worth, Dallas, Minneapolis, Chicago, Detroit, Cleveland, Atlanta, Washington, Baltimore, Philadelphia and New York. The television program is seen in New York over WJZ and in 14 key cities. Appearing on the program May 21st, two of the new thespian aspirants will appear each week opposite a "name" star.

"Hollywood Story" starring Richard Conte is scheduled to have its World Premiere early in June.

"HONG KONG"

Rhonda Fleming has been signed by William Pine and William Thomas to co-star with Ronald Reagan in "Hong Kong," their forthcoming Technicolor production for Paramount. The two stars appeared together in "The Last Outpost," another Pine-Thomas film, which had its world premiere at Tucson, Arizona, early this month. It will be released nationally in May.

In "Hong Kong" Miss Fleming will portray a missionary school teacher, leading a group of aged Chinese to escape the Communists.

Added to the cast of this modern adventure film was Lowell Gilmore, who will be seen as police inspector. Lionel "Curley" Lindon, one of Hollywood's foremost cameramen, will handle the photography of this new picture.

Irving Herman New Canadian UA Publicity Director

Appointment of Irving Herman as Canadian publicity and exploitation director for United Artists was announced by Max E. Youngstein, UA vice-president in charge of advertising, publicity and exploitation, and Charles S. Chaplin, Canadian general manager.

The appointment, effective May 14, marks Herman's return to the film industry after an absence of almost two years. Formerly director of advertising and publicity for International Film Distributors, Herman operated his own public relations office in Toronto since leaving IFD in September, 1949.

"Mr. Herman's appointment is in keeping with the revitalization of United Artists," said Mr. Chaplin. "As a result, Canadian exhibitors may look forward to extended national pre-selling of UA product which will enable them to capitalize fully on the local level," he added.

Prairie News

By BRUCE PEACOCK

Western Drive-in Theatres, Ltd., is planning to build a third drive-in theatre at Edmonton, according to Frank H. Kershaw, Calgary, managing director. The company operates the two drive-ins now located in Edmonton.

If the company is able to complete negotiations with municipal, provincial and Dominion governments on the project, plans are to build the new theatre either in the Namao or Beverley areas.

The theatre would be of "twin tower" design to serve two screens and a car capacity of 1,200, Mr. Kershaw said. It would be built in sections the first costing $175,000.

Bingo nights are attractions at the Chinook and Sunset drive-ins, Calgary. North Calgary Kiwanis club has been sponsoring the bingo at the Chinook, the proceeds to benefit underprivileged children.

Opening of the Green-Acres drive-in theatre at Lethbridge, Alta., attracted 1,000 cars, although only 500 could be accommodated. Manager Fred Levitt made an address of welcome and welcomed members of the Lethbridge Maple Leafs, world amateur hockey champions, and their families, who were guests. A fireworks display was presented and free candy was given to children.

Fighting Coast Guard, Republic Feature Has Top Ranking Military Officers as Guests

TOP-RANKING officers from the United States Coast Guard, headed by Rear Admiral Louis B. Olson, Commander of the Third Coast Guard District and Commander of the Eastern Area, as well as representatives of the Army, Navy and Marine Corps attended the gala New York Premiere of Republic's "Fighting Coast Guard" at the Mayfair Theatre recently.

President Herbert J. Yates headed a group of Republic executives attending the Premiere.

The "Salute to the Coast Guard" included participation by the 1st Army band, Marine Drum and Bugle Corps, a Coast Guard Honor Guard and Color Guard. Premiere festivities were broadcast from the lobby of the theatre from 7.30 to 8.00 p.m. over station WMGM by the popular George Hamilton Combs. The brief stage prologue was m.c.'d by Lt. Cmdr. Robert C. Cannom, who was technical advisor in the production of the film. Eight winners of a "What Do You Know About The Coast Guard" contest, conducted by Scripps Howard Newspapers in leading cities, returned from their prize trip to the Coast Guard Academy in New London, Conn. to attend the Premiere.

IRVING HERMAN

EVERY-BODY

is the...!

AND

here's **ALLIANCE** shooting the... with

charlie **CHAPLIN**

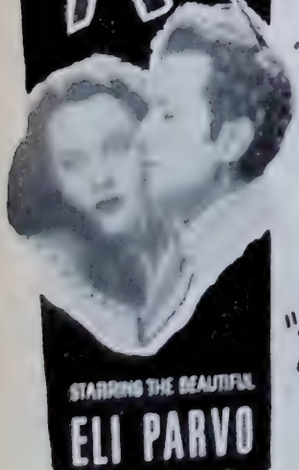
bulling the bulls

IN

BURLESQUE on CARMEN

Truly Tempestuous!

WHAT HAS A BULL GOT THAT SHE HASN'T GOT!



STARRING THE BEAUTIFUL **ELI PARVO**

"THIS WOMAN IS MINE"

(Questa Donna L'ama)

ENGLISH TITLES

BRANDED WITH **BOX-OFFICE POWER**

Now! FILL EVERY SEAT WITH A HAPPY CUSTOMER!

THE RIVALRY OF TWO MATADORS FOR THE LOVE OF A GIRL WHO HERSELF FACES BULLS IN THE RING...

GLORIA MARIN
FAMOUS WOMAN MATADOR

JORGE NEGRETTE
MEXICO'S WYNONNO TYNON

PEPE ORTIZ
GREAT MEXICAN MATADOR

AND

FLORENCIO CASTELLOT
MEXICO'S ACE COMEDIAN

ENGLISH TITLES

"SILK BLOOD AND SUN"

Believe us Mr. Exhibitor we are STEERing you to green pastures!

RAY PRESENTS

(Continued from Page 3)

that art, that technique and finesse so necessary in the making of an artist to be named among the great.

Victor has issued music from The Great Caruso, which was ready when MGM's film, The Great Caruso, had its premiere, and Mario Lanza's voice has been recorded. Truly, Mario Lanza has been born, not only with a golden voice in his mouth, but a silver spoon, for we, in motion pictures, know that MGM is a specialist in the making of stars.

VICTOR has released, under Collector's Issue, eight 45 r.p.m. disks recorded years ago by Caruso, but Lanza's recordings now have the advantage of electrical recording, not perfected in Caruso's time. Since Caruso and Mario Lanza have recorded the song, For You Alone, one has an opportunity for comparison.

During a showing of the operatic film, Pagliacci, at His Majesty's, Montreal, when the opera-film was finished, the theatre played the record of Vesti la giubba. A good many in the audience remained standing at the back of the auditorium to listen to the record, and I overheard quite an argument, between a group of men, as to whether the record was the voice of Caruso or Beniamino Gigli. Finally, one man said heatedly to the other, "I will bet you ten dollars that the voice is Gigli and not Caruso." The other man said with equal heat, "You mean to tell me that I do not recognize Caruso's voice?" I was enjoying the argument, but when the other person, equally positive, reached into his pocket to match the bet, I joined in the argument and said, "It is Caruso's voice, don't bet, you will lose your money."

IT IS needless for me to add that the bettors were Italians, for who else but French and Italians would grow so excited about an operatic aria? Who else? Thousands of Americans, for Mario Lanza has just finished a concert tour, and for twenty-two concerts, he drew $177,720 net gross. It was not the long-hairs alone who produced that large sum of money.

The tour took him across the U.S. for twenty-two dates, covering a two-and-a-half month period of time. The gross was net, not including taxes, and Mario Lanza's share was an average of $4,530 a concert, his personal gross was $99,645.

For some of the concerts, Lanza's share reached $6,000. In Milwaukee, according to a Variety report, his take was $6,750, in Omaha $6,180, in New Orleans $6,025. The concert in Omaha grossed $17,960.

NO TOUR, it is reported, has matched the Mario Lanza tour, with the exception of Sadler's Wells Ballet, and the Toscanini NBC Symphony tour. There were sell-outs and turnaways everywhere, and house-records broken.

The tour commenced in Scranton, Pa., on February 16th, and closed in Fresno, Cal., April 30th. About 90 percent of the dates were guarantees of $2,500 against 60 percent of the gross.

We, in motion pictures, label some of our pictures as good for big cities, but not for small towns, or good for towns where there are wealthy, retired residents, or not good for cities or towns which are agricultural, or industrial predominantly. When we give audiences pictures from best-seller books, or well-known stage successes, or pictures with ballet, or opera, why do we select the barest number of spots for such pictures? Why do we eliminate all the other theatres of a circuit? Why do we make up our mind in advance, or because of one, or two unprofitable experiences, that only action, or musicals, or westerns, or comedies are good for our theatres in the largest number of towns for which we book pictures?

LET us review where Mario Lanza gave his concerts. In Scranton, Pa., which is certainly not what might be termed "a classy city". Utica, Pittsburgh, Baltimore, Cincinnati, Richmond, Columbia, Philadelphia, Miami, Orlando (Florida), Daytona Beach, Tampa, New Orleans, Milwaukee, Chicago, St. Louis, Toledo, Wichita (Kansas), Omaha, Ogden, Utah, Kansas City and Fresno.

It is of particular interest, that Mario Lanza's repertoire was not what may be termed made up of popular songs, unless we include the operatic arias which all classes of people have loved for a century or more. His audiences were made up of the bobby-soxers, and of men and women fairly equal in number.

The Great Caruso picture had not yet been released in any of the towns which presented the Mario Lanza concerts. However, since Lanza was not a well-known artist, his former pictures, The Midnight Kiss and Toast of New Orleans must certainly have helped Lanza to get the top guarantee and percentage which he received, and the wise showmen, who capitalized on the concert appearance of Lanza, and played his pictures, some of the first-run houses successfully playing both these pictures as a double bill, revealed smart showmanship.

AS A result of the tremendous concert, box-office draw, the Great Caruso picture will be presented in some of these cities on a road-show basis in our theatres.

The disks helped the concerts, also, for the record, Be My Love has sold over the 1,000,000 mark, and the Caruso album, taken from the picture, sold over 100,000 copies prior to the picture's release.

So great was the demand for concert seats, that in some spots, Pittsburgh as an example, there was a sell-out in two days, and tickets were sold at $2,00 and $1.00 a seat for the day before the concert at a rehearsal performance, with over 2,000 tickets sold.

Lanza was obliged to have a police escort constantly at his concert, at his hotel, for MGM believe in bringing them back alive.

In Baltimore where, in our language, "Concerts die," the Mario Lanza concert was sold out seven weeks in advance.

In Scranton, Pa., the concert was given in a gym, where the acoustics are known to be poor, and where the audience have no posch surroundings. There are hard bench seats, and chairs, which even our honky-tonks of vintage-years would not have for their ten-cent children's admissions, or their twenty-five cents adult customers. 5,000 children, men and women occupied those hard bench seats, as Arthur Bronson of Variety reports, and 500 stood through the concert without seats.

IN UTICA, N.Y., the crowd was so great, that the police permitted 25 teenagers to file in as standees for one song number, ushered these out, and permitted another 25 in as standees, and this procedure was followed throughout the concert.

In Philadelphia, 400 were seated on the stage of the Academy of Music, with a few permitted to stand in the wings. The auditorium was packed.

What have these concert-impressarios that our showmen have not? We have operatic films beautifully and elaborately staged, with world-famous concert and operatic stars. Our opera-films have English titles, and some have famous music critics as commentators in English. Some of our opera films have been staged in the world's most famous opera houses, with the opera house chorus and orchestra. Some of the operatic stars and conductors have been associated with the Metropolitan Opera House, New York, and world-famous European opera houses. What ails us, that we are afraid of such films, and what do we lack that

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RAY PRESENTS

(Continued from Page 17)

we do not know how to sell them in our cities and towns?

HERE is Mario Lanza, an unknown concert and opera star, who makes a tour in the U.S. and in twenty-two concerts grosses $177,720 net. What has sold him to the public but motion pictures and disks, that which the long-hairs are pleased to term the mechanical arts. But this is not the whole story, for what has sold him is his fine voice, his pleasing personality and his advance agents, the latter who have sold him at a price for which the same class of audiences could see several fine quality pictures.

We pride ourselves on our showmanship, but we certainly are not a Barnum, that circus impressario who could sell the world Jenny Lind, the Swedish nightingale, and could sell, with equal enthusiasm and response, The Greatest Show on Earth, General Tom Thumb, and a laughing hyena.

IF AN exhibitor spent only a fraction of the time, in selling his product, which a producer spends in making even a short subject, our theatres would be playing to capacity business.

Has it ever occurred to you that the exhibitor who cries for something different in motion pictures, in producing something different the producer must take a considerable gamble? Ever think of the millions of dollars which are gambled on a program of pictures? Is it too much to ask that the exhibitor takes a gamble also?

Are we content to feed the box-offices of concert halls with the publicity which we give to artists in our own motion pictures, and refuse to capitalize on such gravy, because we have put an action-label on our theatres, or indexed our potential customers under certain classifications which we assign?

If the advance agents of concert artists can pack halls, why cannot we pack our theatres with the same kind of an attraction?

If an audience does not mind getting calouses on its behind, to hear an operatic concert star, and paying from two to five dollars to get the calouses, why cannot we get fifty cents or seventy-five cents for this same opera or concert artist, who sings in a motion picture, and which we offer to our audiences on chairs which cushion the behind and back of our audiences for superlative comfort?

What is the matter with motion pictures? Nothing, which showmanship cannot cure and improve.

RKO Acquiring Foreign Films For Domestic and World-Wide Markets

ARRANGEMENTS have been concluded between RKO Radio Pictures' President Ned E. Depinet and William J. Gell, chairman of Monarch Film Corporation of London, whereby RKO will release Monarch's current English hit, "Lilli Marlene" throughout the western hemisphere.

The picture, based on the popular war-time song, which was adopted by both the Allied and the German soldiers, received rave reviews in the British press when it premiered in the West End of London recently. It is currently in general release and is doing top business throughout the United Kingdom and Ireland.

Star of "Lilli Marlene" is newcomer Lisa Daniely, who is cited for her outstanding performance as the girl about whom the song was written.

RKO plans to market the picture in the United States, Canada, Latin America and the West Indies as soon as prints and accessories are available.

Arrangements for the handling of "Lilli Marlene" is in line with the policy recently inaugurated by Mr. Depinet together with Robert Mochrie and Phil Reisman, RKO's domestic and foreign chiefs, whereby the Company, through its London, Paris, Rome and other offices, will be on the lookout for foreign films suitable for its domestic and world-wide outlets.

Recently, RKO announced acquisition of the western hemisphere rights to "Happy Go Lovely," Technicolor musical produced in England by Marcel Hellman in collaboration with N. Peter Rathvon, and starring David Niven, Vera-Ellen and Cesar Romero. This, too, was spotted as an outstanding film in London.

RKO is currently releasing Sweden's Artfilm Company's "Kon-Tiki," a dramatic saga of six men crossing the South Pacific on a raft. This picture was seen by Sol Lesser in Sweden last year resulting in negotiations whereby Lesser and RKO jointly acquired world distrbution rights for "Kon-Tiki."

In another case of the alert combing of the international market for unusual deals is that where RKO took over the eastern hemisphere distribution of Dave Rose's "Circle of Danger."

"Fabiola" Breaks Records Jules Levey Has Winner

Capping one of the most colorful and exciting publicity campaigns of the year, Jules Levey's multi-million dollar film spectacle of Ancient Rome, "Fabiola," starring Michele Morgan, broke all records in its world premiere at the Joy Theatre, New Orleans, it was announced today by William J. Heineman, vice-president of United Artists in charge of distribution.

The joyful news was wired to UA by Monty Montgomery, president of the Joy Theatre, who said:

"Happy days are here again. Fabulous 'Fabiola' broke all house records opening day and hundreds were turned away from overflowing box office. Congratulations beaucoup."

With the entire city of New Orleans turned into a Roman revel, with lions, tigers and ocelots parading the streets, with the city's officials, leading newspapermen, and social leaders donning togas and laurel wreaths to get into the spirit of the film, the premiere campaign took on enthusiasm and momentum that registered the new records at the box-office.

The campaign, worked out by Theatre Manager Ernest McKenna and UA Fieldman Murray Roman, under the direction of Mori Krushen, will be duplicated for the New York opening at the Victoria May 30 and for all other key city premieres, it was announced by Max E. Youngstein, UA vice-president and national director of advertising, publicity and exploitation. Distribution in Canada is through International Films Ltd. "Fabiola" was directed by Alessandro Blasetti, the Cecil B. deMille of Italy, who also directed "The Iron Crown," now in distribution in Canada by Alliance Films.

"Neighbor Next Door" Cheered at Ad Meet

"The Neighbor Next Door, Warner Bros.' Technicolor two-reel short subject about Canada, was especially screened as the closing event of a four day meeting of the Association of Canadian Advertisers.

The meeting, held at the Royal York Hotel in Toronto, was attended by 1,200 members.

FOTO-NITE EXPANDING

Foto-Nite has announced the appointment of Theatre Poster Service Ltd. as Foto-Nite representative for mid-western Canada. This Foto-Nite representation will cover Winnipeg and Calgary exchange territories.

Mr. Somer James is in charge of the Winnipeg office for Theatre Poster Service Ltd. and will also be in charge of the Foto-Nite representation for mid-western Canada.

The first exhibitors to use Foto-Nite in the new mid-western set up are 8 independent Winnipeg theatres. These 8 theatres are operating Foto-Nite on the group theatre plan similar to that being used in Toronto, Montreal and Vancouver.

Foto-Nite has seen considerable activity in Canada during the last few months. In addition to the 8 new Foto-Nite accounts in Winnipeg, 7 Odeon theatres in the city of Montreal have started with the Foto-Nite group theatre plan and 4 Famous Players' theatres in Port Arthur and Fort William have also inaugurated the Foto-Nite group plan.

In Toronto where 14 independent theatres are operating Foto-Nite, preparations are being made to go into the second year of Foto-Nite operation.

In addition to the large group plan operations, Foto-Nite has also been started recently in such situations as Marieville, P.Q., Joliette, P.Q., Chambly Canton, P.Q., Ste Andre Avellin, P.Q., St. Jovite, P.Q., Port Elgin, N.B., Alfred, Ont., Maillardville, B.C., White Rock, B.C., and is also scheduled to open soon in Raymond, Alta., Cardinal, Ont., and Windsor Mills, Que.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Operation Pacific (WB) with John Wayne and Patricia Neal.

LOEW'S
Third Week. Father's Little Dividend (MGM) with Spencer Tracy and Elizabeth Taylor.

UPTOWN
Grounds for Marriage (MGM) with Van Johnson and Kathryn Grayson.

SHEA'S
Quebec (Para.) Technicolor with John Barrymore, Jr., and Corinne Calvet.

UNIVERSITY-NORTOWN
Second Week. I Can Get It for You Wholesale (20th-Fox) with Susan Hayward and Dan Dailey.

ODEON-CARLTON
Second Week. Follow the Sun (20th-Fox) with Glenn Ford and Anne Baxter.

DOWNTOWN
Lucky Nick Cain (20th-Fox) and Navy Bound (Mono.).

SAVOY
Salerno Beachhead (All.) with Dana Andrews and John Ireland.

INTERNATIONAL CINEMA
This Child Is Mine (IFD) with Beatrice Campbell and Guy Middleton.

TOWNE CINEMA
Try and Get Me (UA) with Frank Lovejoy and Kathleen Ryan.

VANCOUVER

VOGUE
Follow the Sun (20th-Fox) with Glenn Ford and Anne Baxter.

STUDIO
Of Men and Music (20th-Fox) Concert Package.

CAPITOL
The Lemon Drop Kid (Para.) with Bob Hope and Marilyn Maxwell.

STRAND
Lucky Nick Cain (20th-Fox) and Double Deal (RKO).

ORPHEUM
You're in the Navy Now (20th-Fox) with Gary Cooper and Jane Greer.

MONTREAL

CAPITOL
Second Week. Halls of Montezuma (20th-Fox) Technicolor with Richard Widmark and Walter Palance.

LOEW'S
Second Week. Royal Wedding (MGM) Technicolor with Fred Astaire and Jane Powell.

PALACE
Three Guys Named Mike (MGM) with Jane Wyman and Van Johnson.

PRINCESS
Storm Warning (WB) with Ginger Rogers and Ronald Reagan.

ORPHEUM
Queen for a Day (UA) and Mask of the Dragon (Cardinal).

WINNIPEG

CAPITOL
Second Week. Royal Wedding (MGM) Technicolor with Fred Astaire and Jane Powell.

LYCEUM
Quebec (Para.) Technicolor with John Barrymore, Jr., and Corinne Calvet.

MET
I Can Get It for You Wholesale (20th-Fox) with Susan Hayward and Dan Dailey.

ODEON
Follow the Sun (20th-Fox) with Glenn Ford and Anne Baxter.

SAINT JOHN

CAPITOL
Last of the Buccaneers (Col.) and Father Is a Bachelor (Col.).

PARAMOUNT
Storm Warning (WB) with Ginger Rogers and Ronald Reagan.

CALGARY

CAPITOL
Second Week. Born Yesterday (Col.) with Judy Holliday and William Holden.

PALACE
Grounds for Marriage (MGM) and State Penitentiary (Col.).

GRAND
Target Unknown (E-U) with Mark Stevens and Robert Douglas.

UPTOWN
Clouded Yellow (JARO) with Jean Simmons and Trevor Howard.

Capital Story

by Bill McLaughlin

One of the largest monthly meetings of the year was registered by the Ontario Motion Picture Association (Ottawa and district branch) in April, with president Bill Cullum in the chair. After luncheon discussions centred on the advisability of holding the managers' Summer picnic at an earlier date to enable a greater number of members to attend. Late summer dates conflict with vacation leave for most managers and an effort will be made to hold the outdoor party early in June.

Ernie Warren, under whose supervision the Drive-In at Britannia is being operated, is making a big drive for business with a series of eye-catching ads in the newspapers. One of them reads: Don't dress up! This is absolutely unnecessary! Come as you are, no one sees you! Other attractions advertised by this zoner are free baby bottle warmers, with cars and children under 12 admitted free. The adult admission is 60c, with two shows nightly starting at dusk.

First public television in Ottawa will be made available to patrons of the Belle Claire Hotel in the Uptown business section. Installations are now being made by owner Harry McMillan, with a huge receiver on the hotel roof and screens in the cocktail bar and beer tavern. The Belle Claire is a popular meeting spot for visiting show men.

Morris Berlin appears to know what his patrons want at the Somerset Theatre. Manager Berlin booked The Toast of New Orleans and A Song to Remember for his double feature bill for the first half of this week. Capacity crowds forced a hold-over for the balance of the stanza.

Following a week with The Titan to fair business at the Little Elgin, manager Ernie Warren replaced the Robert Flaherty masterpiece with Rhapsody in Blue. The main Elgin Theatre auditorium is being booked separately by Ernie, with Born To Be Bad the current attraction.

Although Victoria Day falls on a Thursday this year, many theatre managers in the Uptown sections, the neighborhoods and the open-air spots are planning special midnight shows previous to the May 24 Holiday.

The Ottawa Film Council and Le Conseil du Film d'Ottawa held their joint annual meeting and elected Dr. Carter Storr honorary president for the coming year. Directors for both the English and French sections of the Council were named.

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